1: Nimuendaju 5-5 (1929-1936) 1946 SOS Timbira SOS

there are wooden forks with from two to five tines for drawing parallel lines. Further, there are four distinct types of stamps: (1) For dots. For dotted lines the forks or similar implements are used; dots forming stars, rectangles, etc., are stamped with the ends of appropriately carved rods. (2) Round stamps, mainly for star-shaped designs, generally consist of halved palm (especially babassu) nuts and are most commonly used. An ingenious woman utilized her husband's ear disks, which had a Maltese cross in openwork. (3) Stamps for stripes. These usually consist of a plano-convex piece of burity leafstalk, the level surface being carved with the designs, while the convex side has two excised parts opposite each other which aid the fingers in manipulating the implement. Other stamps of this category are of hardwood and of rectangular section, with a different pattern on each side. Sometimes a grip projects in the direction of the axis on each narrow face of such four-plane stamps. (4) Roller stamps, of cylindrical form with spindle. They may quite possibly be aboriginal, for the racing logs called pę'rakahę'k exhibit the same form.

Notwithstanding the extensive development of body paint, the ornamentation marks social units only in a few cases. Thus, each of the plaza groups paints those of its members graduating from the second phase of initiation with a special pattern at the terminal celebration; and the rainy season moieties are recognizable by their paint. On the other hand, the exogamous moieties, the age classes, and the festive organizations lack distinctive paint, except for the leader and the girl associates of the Jaguar society.

Gluing of down and paty wool.—Falcon down is glued on the body exclusively for ceremonial decoration (pl. 7, *c*), being obligatory at a number of solemn procedures, whereas no one ever has himself decorated with feathers for his personal pleasure. At the close of the ketúaye and the pepkahę'k seclusion all participants are ornamented with falcon down. At other terminal solemnities and outstanding ceremonies it is as a rule the officiating members of the hąmrén who are thus distinguished. Above all, the tamhę'k at their great ceremony during the pepkahę'k festival all appear with the falcon-down decoration reserved for their use. Further, at the end of the mourning period for a deceased or absent tribesman, or after prolonged and serious illness, the hąmrén present themselves in their down ornamentation before the councilors in the plaza; the corpse of the hąmrén is similarly honored. Whenever the hąmrén are thus decorated, each cheek bears two small black triangles in close juxtaposition, the pigment being derived from almecega rosin and pulverized charcoal.

The ketúaye initiation and the pepkahę'k festival require the simultaneous decoration of some thirty persons with falcon down, hence special hunting trips have to be arranged in order to obtain the necessary quantity. The Indians then set the steppe afire, the smoke enticing the falcons, whose down is subsequently stowed away in small, narrow-mouthed gourd vessels, from which it is extricated with a little rod.

I know of but a single instance of parrot down as a substitute for that of a falcon. Oddly enough, this happened in the case of a little boy impersonating a young falcon.

The down is glued on by a hąpín (p. 102), invariably in the wearer's maternal house, to the chanting of the operator, who receives a present for his labor. The solitary exception occurs at ketúaye, the novices being decorated by members of their plaza unit (menkąčą). Before the operation the subject's hair is always trimmed.

1: Nimuendajú E-5 (1929-1936) 1946 SOS Timbira SOS

The upper margin of the decorated surface is marked by an obtuse angle between the shoulders, the apex lying below their level. From this boundary the decorator glues the down on the body so that it extends halfway down the forearm and lower part of the leg, leaving the genitalia free. The downless parts of the body, excepting usually the face, are reddened with urucú.

The tamhą'k do not wear the continuous down covering of others, but have, both in front and in back, two stripes the width of a hand, one on each side of the body. Each stripe extends from the clavicle or shoulder blade down to the middle of the lower leg. A somewhat narrower stripe of down is glued on the front and the back of each arm. At all joints the stripes are interrupted.

For gluing the down the Indians use the almecega rosin of *Hedwigia balsamifera*, which has a very agreeable odor. This is the only pleasant feature in the procedure, which involves the chewing of babassu seeds and spitting the oily juice on the rosin previously smeared over the palms of the hands. Rubbing the palms together produces a somewhat tough, yellow ointment, which is clapped on the subject's skin, and rubbed into it. Then another operator immediately dabs the falcon down on top. So long as the decoration is fresh the wearer looks rather attractive in his snow-white raiment of down. But soon after, especially after bathing, the covering grows very unsightly; however, its vestiges persist for over a week. Hairs, which it is true are almost lacking on the Indian skin, have a disagreeable way of adhering to one another because of the rosin, and wherever a man sits or lies down he gets stuck. I have a veritable horror of this procedure, but as a member of the tamhą'k organization am obliged to submit to it whenever I return to the tribe after a prolonged absence.

By scraping of the young leafstalks of the paty palm (*Orcus* sp.) one obtains a light pinkish-yellow wool that is stored and applied like falcon down. But while the Apinayé uniformly employ this material in place of falcon down, which is not customary among them, the Rąmkõ'kamekra restrict its use to members of the Duck society.

Miscellaneous.—Finger rings (hukrąčečą) are constantly worn by both sexes. Originally they were black and inconspicuous, being made of the caudal skin of the chameleon (*Iguana tuberculata*) and the teyú (*Tupinambis teguixin*). Today men and women crave silver and brass rings of European make with glass stones. Whenever possible they overload themselves with these ornaments to an unesthetic degree, or suspend them from the necklace, this consisting nowadays mostly of glass beads and some pendant, which occasionally both sexes wear from infancy to old age. However, even today the seeds of a grass (*Scleria* sp.) are fashioned into beads to be strung. In order to be able to perforate them it is necessary to grind them to a point on a whetstone at one spot. This is effected with the aid of a fragment of *Lagenaria* bowl with a little opening just large enough to have the curvature of the *Scleria* seed project somewhat when it is put on top. The worker seizes the slightly bent bowl, presses the seed on top of the hole with the tip of the index finger, and grinds off the projecting curvature.

Infants often also wear wrist and ankle cords with pendent bits of all sorts of wood and roots or little bones and seeds, to which medicinal virtues are ascribed. Wristbands (mepače) of babassu grass are worn by girls and young men; only the men wear bands of the same material on the upper arm and forehead, as well as knee bands of either cotton or babassu grass (pls. 3, *c*, *d*; 11, *c*, *d*).

1: Nimuendajú E-5 (1929-1936) 1946 SOS Timbira SOS

224 In the good old days conditions were quite different. Naturally there was occasional hunger when the hunters' luck failed them,[39] but game formed the chief food supply, vegetable dishes being ancillary. If a single hunter failed, a party would encircle a bit of the steppe with fire, leaving a gap for the hunters, who would club or shoot the fugitive beasts so far as they had not yet been overcome by the smoke and heat. Nowadays both the ubiquitous livestock of the Neobrazilians and the smallness of the remaining area bar this technique.

262 138 Normally all mammals rank as edible. The steppes and *galeria* forests of the Ramkõ'kamekra still harbor the following: four species of deer (*Mazama* sp.); the fox (*Canis brasiliensis*); agouti (*Dasyprocta aguti*); paca (*Coelogenys paca*); cavy = pereá (*Cavia* sp.); two species of wild pig (*Dicotyles labiatus, D. torquatus*); two species of anteater (*Myrmecophaga jubata, M. tetradactyla*); four species of armadillo (*Dasypus* sp.); two species of opossum (*Didelphys* sp.); the porcupine (*Coerolabes* sp.); the skunk (*Memphitis suffocans*); steppe rats (*Muriidae* ?); bats (*Chiropterus* sp.); very rarely, the coati (*Nasua* sp.); monkeys (*Cebus apella*); small hares (*Sylvilagus brasiliensis*); wildcats (*Felis pardalis*); and pumas (*Felis concolor*). Though the number of these species is fairly considerable, not one of them is at all abundant enough for dependence on it as a constant source of food.

All birds are eaten except the carrion vultures (*Catharistes urubú*, Vieill.; *Cathartes aura*, Linn.); the king vulture (*Gypagus papa*, Linn.); certain *Cuculidae* (*Piaiya* sp., *Crotophaga* sp.), and species beyond consideration because of their tiny bodies, such as the *Trochilidae* and many *Pipridae*.

Most important of the birds eaten is the pampa ostrich (*Rhea macrorhyncha*, Selater). There follow the sariema (*Cariama cristata*, Linn.); such fowls as the jacú (*Penelope* sp.); the aracuã (*Ortalis guttata*, Spix), which is relatively abundant in old plantations; various inambú species (*Tinamus* sp., *Crypturus* sp.); partridges (*Rhynchotus rufescens*, Temm.); wild pigeons (*Columba* sp.; *Leptotila* sp.); and parrots. Red araras are virtually unattainable here at present, so [237] that the chief material for feathered decoration is lacking, for want of which the Indians in part substitute kerchiefs. Again and again they implored me to bring them arara feathers from the Apinayé, who in this respect are somewhat better off. Aquatic birds are wholly lacking, except for a species of heron (*Tigrisoma* sp.) [857] and a waterfowl (*Aramides* sp.). Small birds are hunted only by boys, who use arrows with a knobbed tip or with a cross of little rods (pl. 16, *c*, *d*).

The Timbira do not eat tailless amphibians and look with contempt upon the Gnajajára for eating at least three species. On the other hand, they neither avoid large lizards (*Iguana* sp.; *Tupinambis* sp.) nor crocodiles and nonvenomous snakes. The Ramkõ'kamekra offered me the flesh of the sucurijú (*Eunectes murinus*), the giboya (Boa constrictor), and the caninana (*Phrynonax sulphureus*). Land tortoises (*Testudo tabulata*) and a small water tortoise (*Emys* sp.?), which is taken with hook and line, are highly prized.

Women, as noted, eat head lice, though these naturally do not rank as food or as a delicacy. The Indians said they did not know themselves why they ate them, seeing that they are tasteless. Possibly it is "by way of punishment"; that was the reason given me among the Kaingang, whom I would see picking ticks off their bodies, crushing them with their teeth, and then expectorating them. Occasionally the Canella also consume the fat, white beetle larvae found in the kernels of palm nuts—when they do not prefer using them as a hair cosmetic. However, they do

[39] Pohl, Reise, 2:200.

1; Nimuendajú E-5 (1929-1936) 1946 SO8 Timbira SO8

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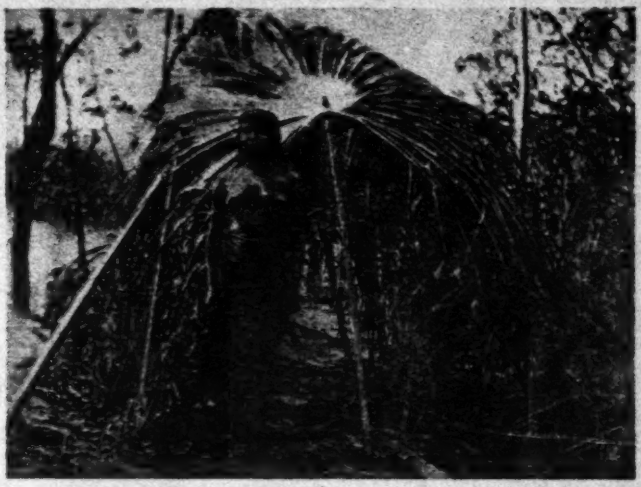


a

765
337
302

b

c

ROUND HUT; GIRL MOURNER; SAME WITH FALCON-DOWN DRESS

ARROWS AND FEATHERING

237 41

[215]

The Nimuendajú Collection (1929–1939) at the Museum of

/49 cont./

123 521 [411] [217] The solemn silence which had prevailed at first was soon disrupted by lively chatter. The conversation between me and the chief was interrupted. Every object that I had with me was discussed in detail. I was questioned about their names and use.

Arrow types, opposed feathering. 1/2 nat. size.

From time to time a modest, or usually immodest wish was espressed to possess this or that. Then the conversation faltered again and I gained time to look around a little.

285 My admiration was aroused above all by the extremely well-plaited buriti mats and the different kinds of small baskets and decorated implements with plaiting around them, especially musical instruments and club-like staffs.

123 [142] [535] Unfortunately the pressure of time and an unmistakable mistrust stamped on the faces of my hosts did not permit more detailed notes.

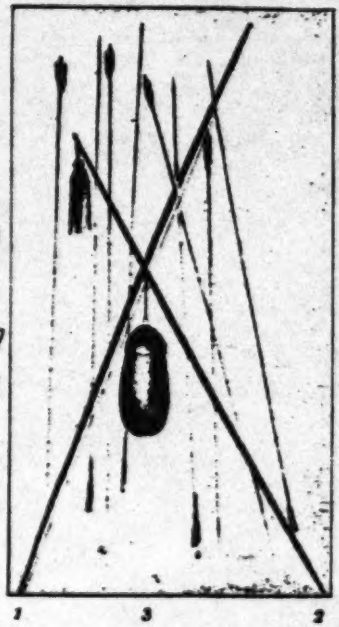
126 [343] [252] [593] My wish to obtain photographs met with general understanding to be sure, but encountered such energetic resistance on the part of the wife of the chief, who with a few old women in an adjacent open hut, the kitchen, was devoting herself busily to the making of manioc flour.

Canella Indians in dance adornment.

/50 cont./

123 take place and I, apparently giving up any idea of trade, gave
126 orders to my servant to saddle the animals.
622
437 Gesticulating excitedly he then spoke persuasively to his dissatisfied people and at the conclusion of his impressive speech gave me the assurance that I would find all the desired objects in Casimba the next morning.

426



411
[824]
[535]
[415]
←
[824]
535
[824]
[237]

Fig. 1.

The greatest part of the collection, however, was then missing, only sixteen objects from it remaining for me; they are in the possession of the Berlin kgl. Museum für Völkerkunde. These are:

No. 1. Bow with seven arrows. The bow (kuhẽ́) is made with little care from black palm wood; two meters long, with a flat inner surface and convex outer surface (Fig. 1, 1). The wood of the bow tapers toward the ends, both in the width of the inner surface and in the height diameter. The arrows (krúa) consist of thin cane sharpened at one end and at the opposite end are provided with opposed feathering.

No. 2 Dance staff of black, hard wood, with a circular cross-section, tapering from the middle toward both ends. The one end bears a pendant of blue arara feathers as decoration. (Fig. 1, 2).

411

Bow cross-section.

/51/

415 No. 3. Container (marímba) made out of the fruit shell
[824] of a Crescentia species (calabash tree). It is used for storing ornament feathers. (Fig. 1, /see p. 13/, 3.)

534 No. 4. Dance rattle (maraká) It consists essentially of
824] a fruit shell of a Crescentia species, pierced in the long axis by a carved wooden handle and containing some rattle-pebbles. (Fig. 2 /see p. 15/, 5.)

No. 5. Musical instrument (1) (patuwe), a kind of signal

[171]

[113]

1. A specimen corresponding precisely to this instrument is in the Ehrenreich Karajá Collection in the Berlin Kgl. Museum für Volkerkunde. Cf. Veröffentlichungen des Kgl. Museums für Völkerkunde, Vol. II, Nos. 1/2: Ehrenreich, "Beiträge zur Völkerkunde Brasiliens /Contributions to the Ethnography of Brazil/," p. 24.

horn, consisting of a calabash fruit 54 centimeters long, hollowed out and furnished with openings on both sides, in one of which a taquara /bamboo/ tube with a blowhole on the side in the manner of our transverse flutes has been inserted as a mouthpiece by means of hard wax. (Fig. 2, 9.)

[237] No. 6. Signal horn (hãhí). Into the taquara-tube mouth-
386] piece, which also shows a blowhole on the side, an ox horn is in-
[531] serted by means of beeswax and cotton lacing which ends in red-dyed fringes about 15 centimeters long. The mouthpiece is artistically enclosed by a black-yellow plaited decoration. (Fig.
301 2, 2.) /Fig. 2 appears here./
824 No. 7. Arm rings rolled out of palm-leaf strips (batsé), to be worn on the upper arm. (Fig. 2, 12.)

386 No. 8. Dye sample (pú), urucú kneaded together with clay.
302 Used for painting the face and body. (Fig. 2, 6.)

535 No. 9. Swinging sticks (klõwa) with vulture-feather deco-
[237] ration at one end. According to the interpretation of the chief,
[114] which seems really rather doubtful to me, they are supposed to

/51 cont./

535 mark the dance rhythm at festivals by being beaten together. (Fig. 2, 11.)

534 No. 10. Small decorated musical instrument (gukon-grúte), a kind of signal whistle made from a gourd (Cuyen/ shell, with a blowhole and two tone holes. (Fig. 2, 8.)

No. 11. A similar instrument, decorated with beads and small feathers. (Fig. 2, 4.)

301 No. 12. Neck ornament (hakró) made of cotton threads [283] (roretsí); in addition to animal claws, a small gourd whistle [237] (gukon-krúte). [534]

301 306 482 534 535

Fig. 2.

(gukon-krúte). (Fig. 2, 3.)

301 304 No. 13. Ear ornament (2) (kūi), consisting of black-red

[824] 2. According to Etienne Ignace, made out of the hard wood of the "Pau santo" /Zygophyllaceae/ or "Acupu."

wooden rings, 2.5 centimeters thick, 8 centimeters in diameter, and 26.5 centimeters in circumference, which are worn in the